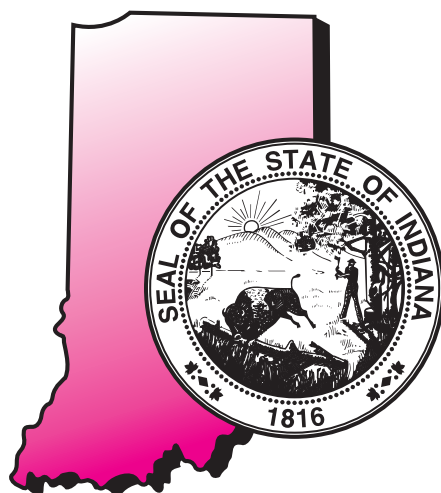


# ***ISTEP+* Fall 2005**

Indiana Statewide Testing for Educational Progress

## **Graduation Qualifying Exam Applied Skills Assessment English/Language Arts Grade 10**



Indiana Department of Education

Web Version

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Graduation Qualifying Exam  
**Applied Skills Assessment**  
English/Language Arts

DO NOT WRITE HERE

Use only a Number 2 pencil to respond to the questions in this book. Responses written in pen CANNOT be scored.



Whenever you see this icon, you will be doing a writing activity. Your writing will not be scored on your personal opinions or choices, but will be scored objectively on

- how clearly you address the prompt
- how well you organize your ideas
- how effectively you express yourself
- how consistently you use correct paragraphing, grammar, spelling, and punctuation

Be sure to use the rules of Standard English. Standard English is the English commonly used in formal writing. It does not include slang or jargon.

# Test 1: English/Language Arts

## Changes

Read the writing prompt below and complete the writing activity.

Nelson Mandela, the former president of South Africa and 1993 winner of the Nobel Peace Prize, wrote the following in his autobiography:

“There is nothing like returning to a place that remains unchanged to find the ways in which you yourself have altered.”

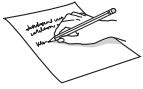
Write a narrative composition in which you tell about a person who returns to a familiar environment or situation and realizes that he or she has changed, while the place itself has remained the same. Your narrative composition could be based on your own experiences, those of a person you know or have read about, or something you have made up. In your writing, describe the main character, the circumstances that took the character away from the familiar environment, and the character’s experiences upon returning to that environment.

Be sure to include

- a description of the main character
- the circumstances that took the character away from the familiar environment
- what the character experiences upon returning to that place
- a beginning, a middle, and an end to your narrative composition

Go On 

# Test 1



Use the Pre-Writing/Planning space or additional paper for notes, lists, webs, outlines, or anything else that might help you plan your writing. Then write your narrative composition on the lined pages. Be sure to write neatly. Using the Editing Checklist on page 11, check your writing for correct paragraphing, grammar, spelling, punctuation, and the use of Standard English.

**NOTE:** Only your writing on the lined pages in this book will be scored.

## Pre-Writing/Planning

Go On 

Pre-Writing/Planning

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Page 8



# Test 1

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Go On 

## Test 1

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Page 10

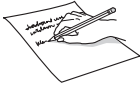
**Go On** 

- 1** Check your capitalization and punctuation.
- 2** Spell all words correctly.
- 3** Check for sentence fragments or run-on sentences.
- 4** Keep verb tense consistent.
- 5** Make sure subject and verb agree.
- 6** Use words according to the rules of Standard English.
- 7** Remember to paragraph correctly.



DO NOT WRITE HERE

Use only a Number 2 pencil to respond to the questions in this book. Responses written in pen CANNOT be scored.



Whenever you see this icon, you will be doing a writing activity. Your writing will not be scored on your personal opinions or choices, but will be scored objectively on

- how clearly you address the prompt
- how well you organize your ideas
- how effectively you express yourself
- how consistently you use correct paragraphing, grammar, spelling, and punctuation

Be sure to use the rules of Standard English. Standard English is the English commonly used in formal writing. It does not include slang or jargon.

## Test 2: English/Language Arts

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For Test 2, you will read a monologue and an article. You will answer questions about each passage. Then you will write a persuasive essay on a related topic.

Do you know who was the first woman to swim the English Channel? In the monologue “Gertrude Ederle,” you will learn about the challenges of the first woman to swim the English Channel.

Now read “Gertrude Ederle” and do Numbers 1 through 7. You may look back at the monologue as often as you like.

“Gertrude Ederle,” from *How She Played the Game*, by Cynthia L. Cooper, is one of a series of dramatic monologues spoken by women sports stars of the past. Their individual stories are dramatized by one actress, who plays all of the roles.

Gertrude Ederle was the first woman to swim the English Channel, breaking the records of the five men who swam across the Channel before she did. After her highly publicized swim in 1926, Ederle, an unassuming young woman, seemed to disappear from the public spotlight. In the monologue, we see her forty years later, when her life has evolved in a different direction.



## Gertrude Ederle

*[Actress takes on the character of GERTRUDE EDERLE, who, in 1926, became the first woman to swim the English Channel. It is 1969 now, and she is 62. GERTRUDE EDERLE is a matronly woman and hardly seems athletic. She is pleasant and is a bit shy. Everything about her seems straightforward, reflecting perhaps her parents' New York-*

*German heritage. She is extremely hard of hearing. In an outfit that indicates swimming—goggles, noseplugs—EDERLE carries a scrapbook, taken from a locker. SHE looks up as if seeing someone. When SHE first starts speaking, SHE shouts.]*

HEY! I REMEMBERED THE SCRAPBOOK FOR THE CHILDREN. WHAT?

Go On



*[As if someone has pointed to her ear, the actress quickly puts in a hearing aid.]*

I don't mean to blast you out. I take off this silly hearing aid before the swimming class with the deaf children.

*[Finishes adjusting hearing aid.]*

I'm always afraid of scaring folks off when they find out I'm practically deaf. I told my fiancé back—oh, 40 years ago—back in 1929—I said, “Now that all this channel swimming's made me deaf, sweetheart, I bet you don't want to marry me.” Course I was just joking. And he looked at me and moved his lips very slowly, so I could read what he was saying. “I do believe that's the case, Trudy,” he said. And you know, I never saw the man again.

*[SHE laughs at this.]*

Now, then. Here's the photographs. My Olympic medals. Letters.

*[A letter falls out.]*

Oh, yes, I remember this one.

*[SHE half recites the letter. Sound on tape.]*

“What a bully<sup>1</sup> accomplishment to be the first woman to swim the English

Channel! And to beat the records of the five men before you by over two hours! Gertrude Ederle, believe me, I write with my best wishes for your speedy recovery and hope you will not have any regrets.”

Ach! Regrets? Can you imagine?

*[SHE laughs.]* Do I have regrets?

*[EDERLE pulls off her hearing aid, puts on a red swimming cap. SHE speaks dreamily, as if stepping into a completely different world.]* I wore a red bathing cap. And a black swimsuit, with a silk flag of the United States right on it. It was the same suit I wore at the Olympics in 1924.

*[It is the day of the Channel swim. EDERLE talks to William Burgess, who is her trainer.]* “Before I start off, I want to thank you for serving as my trainer on the Channel swim, Mr. Burgess. Having somebody who's made the swim gives me courage.”

*[SHE starts rubbing on jellies, speaking as if a routine chant.]* “Olive oil, first. Lanolin, second. Then, the special blend of petrolatum and lard.”<sup>2</sup>

“But I got something to say, Mr. Burgess. You know, I tried last year

<sup>1</sup>**bully**: excellent, splendid

<sup>2</sup>**olive oil/lanolin/petrolatum/lard**: water repellents to protect the swimmer's skin from the cold water

and the people in the boat pulled me out before I got across.”

“Yes sir, I know it’s bad weather conditions and there’s powerful currents . . . and jellyfish . . . and that the water temperature is only 57 degrees.”

“I *know* it took you nineteen tries before you made it yourself. But Mr. Burgess . . . my father’s a fruit merchant. I couldn’t afford coming over on the steamer, or training, or paying for the escort boat. I had to take on a commercial sponsor. You know, that means I won’t be able to go to the Olympics again. That’s a lot to give up, Mr. Burgess. That’s how much I want to swim the Channel.”

“I know the people in the boat think they’re looking out for the swimmer. But, Mr. Burgess, you’re not a member of the Women’s Swimming Association we have in New York City. You saw the Victrola<sup>3</sup> they installed in the boat? With my favorites— ‘Yes. We Have No Bananas’—and ‘Let Me Call You Sweetheart’? They want me to make it!”

“There. I think I’m all greased up.”

<sup>3</sup>**Victrola:** a wind-up record player

*[Starts shaking out limbs, making final adjustments.]*

“The point is, Mr. Burgess, you’re going to be in the boat with the reporters and photographers and I want you to know I am not coming out until I walk on the beach in England. Don’t try to pull me out. The Women’s Swimming Association is counting on me.”

*[Re-creating the motion of the swim.]*

Once you’re in the ocean everything else disappears. All of a sudden, there’s nothing but what’s inside yourself. The water washes over you. The waves crash from the right and the left and from the front and the back. Some of them are 18 feet high, seem like they’re going to swallow you. And all you can hear is the roar of the water, in every direction, until it feels like it’s in you and not that you’re in it. You know then that you’re all alone with the ocean . . . just you and it.

Three miles to go. I hear a call over the rush of the water from the boat. Mr. Burgess.

“You’ve got to give up.”

Go On 





I can hardly believe what he is saying. I let his words roll off me like the waves and I throw myself into the water for more of it.

At 9:40 P.M., on August 6, 1926, I walk out of the ocean in Kingsdown, England, with the English Channel swim record.

[*SHE laughs.*] They were so sure I wouldn't make it that they had already printed an editorial. "In contests on physical skill, speed, and endurance, women must forever remain the weaker sex." Ach!

[*EDERLE laughs, shakes her head, steps back out, puts on her hearing aid. SHE picks up the scrapbook again.*]

Oh, there were hard times afterwards. The nervous breakdown. The slip . . . my back was in a cast for four and a half years. And I suppose it's true, Gertrude Ederle is not exactly a household name.

[*Looks at letter.*]

But do I regret it?

Have you ever heard that song . . . "Let Me Call You Sweetheart"?

[*SHE hums, sings it a bit.*]

You see, I came back home, and I was the sweetheart of all of New York City. They had the biggest ticker tape parade<sup>4</sup> ever for me . . . Gertrude Ederle, the daughter of a common German immigrant. Two million people filling the streets, flooding it until it looks like the ocean, and cheering for me until it sounds like the roar of the waves. They were throwing confetti from the buildings, and I rode down the street in a brand new car and held my arms out to them. Oh, I suppose it's true they have forgotten me now . . . all those people. But, you see . . . I shall never forget them.

Ach. I have to go and start the lessons. You see, once I teach the deaf children how to swim like champions in the ocean . . . they shall not forget me.

[*SHE folds the letter in half, snaps the book shut, takes off her hearing aid, humming and singing slightly.*]

"Let Me Call You Sweetheart . . ."

—End of GERTRUDE EDERLE—

<sup>4</sup>**ticker tape parade:** a New York tradition for visiting celebrities, in which office workers shower the parade with bits of paper

Go On

**1** By having a single actor speaking in a monologue instead of several actors speaking in a play, the author allows the reader to gain a better understanding of Ederle's

- ☐ physical abilities
- ☐ financial situation
- ☐ personal thoughts
- ☐ family background

**2** According to the introduction, after Ederle swam the Channel, her life "evolved in a different direction." Which of these lines from the monologue BEST supports that idea?

- ☐ "It was the same suit I wore at the Olympics in 1924."
- ☐ "You know, I tried last year and the people in the boat pulled me out before I got across."
- ☐ "They had the biggest ticker tape parade ever for me . . . Gertrude Ederle, the daughter of a common German immigrant."
- ☐ "I teach the deaf children how to swim like champions in the ocean."

**3** The introductory stage directions describe Ederle as straightforward. Provide TWO different details from the monologue that show how she demonstrates this trait.

- 1) \_\_\_\_\_  
 \_\_\_\_\_
- 2) \_\_\_\_\_  
 \_\_\_\_\_

**Go On** 

## Test 2

- 4 On the lines below, list THREE different obstacles Ederle overcame in order to complete her swim across the English Channel.

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

- 5 What do Ederle's words in the monologue reveal about her feelings toward her broken engagement?

- ☐ She has accepted the disappointment.
- ☐ She is reluctant to mention the incident.
- ☐ She remains heartbroken over what happened.
- ☐ She is sorry that her career ended the engagement.

- 6 How does Ederle reveal the importance of her accomplishment without sounding boastful?

- ☐ She reads a letter from an admirer about the feat.
- ☐ She says that cold-water swimming made her deaf.
- ☐ She mentions that it had taken her trainer nineteen attempts to do the same thing.
- ☐ She acknowledges that she is not well known anymore.

- 7 In what way does Ederle's trainer seem BEST to express the opinion held by many people of the time regarding the equality of women and men?

- ☐ He refers to Ederle's family as common German immigrants.
- ☐ He urges Ederle to give up her attempt to swim the English Channel.
- ☐ He objects to Ederle's dedication to the Women's Swimming Association.
- ☐ He disapproves of Ederle's practice of listening to music while swimming.

**Go On** 

# English/Language Arts

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Have you ever thought about designing or redesigning something to make it more functional or more attractive? In “Rich Nevis’ Forest,” you will learn about a man who designs objects to make them more functional for people who use wheelchairs or walkers. After you read the article, you will answer some questions. Then you will write a persuasive essay on a related topic.

Now read “Rich Nevis’ Forest” and do Numbers 8 through 14. You may look back at the article as often as you like.

Go On 

# Rich Nevis' Forest

by Josie Byzek



Rich Nevis, in a wheelchair since a diving accident at the age of eighteen, has earned bachelor's and master's degrees in architecture from Arizona State University (ASU). He continues at ASU as a faculty associate in the college of Architecture and Environmental Design.

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"I wanted to sit among the trees again." —Rich Nevis

---

## Studying Movement Through Light

While working on his master's, Rich Nevis became fascinated by how differently wheelchair users and walkers use the same space. Take the average room: "Everything is square," he says. "Square walls, corners . . . lots of space people in wheelchairs can't access. Corners do nothing for us. Doorways . . . everything has an architecture to it that does not address us."

But thinking this wasn't enough, Nevis saw that he had to prove his ideas about space usage. "I had a hard time getting my professors to understand. And I wanted to be understood." He remembered reading about an architect who took a time-lapse photo of himself drawing a horse with light: The result looked like a horse drawn with a pencil made of fire. "You could actually see the outline of a horse when he was done," says Nevis.

Go On 

Page 21

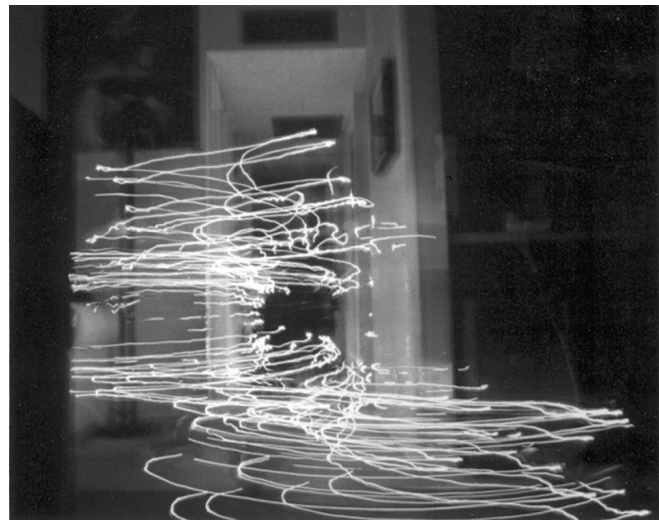
To prove wheelchair users and walkers use space differently, Nevis conducted his own light study, drafting both his college roommate and his girlfriend to help him. He had his roommate, Nick Core, wrap white lights around him and his wheelchair, then wrap more lights around himself. His girlfriend then took time-lapse, open-shutter photos of the two moving with the lights turned on.

The photos depict light outlines of movements made during normal activities—walking, sitting at a table, talking.

Once the photos were developed, Nevis had proof of what he knew all along—a person who walks naturally uses different space than a person who uses a wheelchair. “The wheelchair is a lot lower, it’s continuous, while the human body has more movement, and a lot more energy,” he says. He showed the photos to his professors. “You can talk to them as much as you want to, but as soon as you have a visual representation, . . . well, they understand me now.”

## Couching the Problem

One of Nevis’ light studies shows him trying to fit under a standard table. Since Nevis himself isn’t seen in the study—only streaks of light where he moved—it’s clear he had to wiggle back and forth in order to sit at the table. Core, on the other hand, just walked to the table and sat in one spot, although he moved his arms a lot. “After studying the photos, I thought, ‘All right, now I have shown a situation where wheelchair users and walkers use



space differently. What is an example of something everybody deals with every day that really might unify these elements?”

Nevis refined his question by taking a furniture class, where he looked at the sofa as an obstacle. “Here’s a great problem—how can I take one piece of furniture and make it so everybody can use it and not exclude anybody?”

His answer was a sofa made of birch plywood with three Oregon juniper branches rising like tree trunks from strategic places around the sitting surface. A backrest is positioned between two of the trunks. “I took the light studies of movement . . . and I bound them into the sofa itself,” he says. “There’s a front curve so when you approach it in your wheelchair, your feet can go underneath the couch. That curve is the radius of a wheelchair space, so you can get right up next to the couch. The edges are rounded so you don’t

**Go On** ➞



have to have a sliding board; you can slide right across it.”

“His work is the greatest thing this college has been involved with in a long time,” says Nevis’ shop teacher, Steve Biltz. “We hosted the Furniture Society last year and put the piece on display, and many of them loved the piece as a piece of furniture, without even knowing what it was for,” he says. “When we told them why it was built, they were blown away. Nevis crossed a border from sterile accessibility to something rich that everyone wanted.”

Nevis told Biltz he didn’t know how to answer members of the Furniture Society who asked how he built the couch because he didn’t do much of the actual physical work. “Architects design the building,” Biltz told Nevis. “They don’t make every door or jamb.”

## Amongst the Trees

“I wanted to sit among the trees again, and that’s why my sofa is called ‘Accessible Forest,’” says Nevis. “I’m not able to go out and sit in the woods among the trees out in the middle of nowhere, so I brought the trees into my living room.”

Before his accident, Nevis hoped to study wildlife management in college, but decided it wasn’t worth it if he couldn’t walk through the woods at will. As a child, he was always outside, often building forts or tree houses with his father’s hammer, nails, and scrap wood. So he says it wasn’t a hard jump from wildlife management to architecture. Nevis does take advantage of accessible trails and parks: “I do everything possible. But it’s not the same.”

Nevis calls himself “wheelchair bound” even though he knows the term is far from politically correct. “A lot of people don’t see us as bound to the wheelchair, but I use that term because, as a high quad,<sup>1</sup> I am stuck to it.” He says besides his bed there are no other appliances that allow him to leave the wheelchair.

Except—now—the sofa he designed.

He rolls into the sofa’s curve and easily angles his wheelchair to allow for a smooth transfer, then slides right across the surface. Supported by the backrest, he looks up at the juniper trunks and sighs deeply. Once again, he’s under the trees in his favorite place—the forest he created for himself.

<sup>1</sup>**high quad:** a person with an injury high enough on the spinal cord so that neither the arms nor the legs can move

Go On 

8 Which of these BEST identifies the organization of the article overall?

- ☐ a theory followed by a scientific experiment
- ☐ a question followed by a series of chronological events
- ☐ a definition followed by a detailed explanation
- ☐ a problem followed by a description of the solution

9 How did Nevis finally convince his professors that his ideas about space usage were valid?

- ☐ He showed them the results of his light study experiments.
- ☐ He developed a sofa design that could be used by everyone.
- ☐ He proved that most furniture was unfit for wheelchair users.
- ☐ He demonstrated how doorways were too narrow for wheelchairs.

Go On 



**10** The answer to which of these questions can be found in the section called “Amongst the Trees”?

- ☐ What does Nevis plan to design in the future?
- ☐ Where did Nevis find the wood to make the sofa?
- ☐ How did Nevis choose the name for the sofa he designed?
- ☐ How can Nevis make furniture that will appeal to everyone?

**11** The subheadings in the article BEST assist the reader in understanding how Nevis

- ☐ used space
- ☐ became injured
- ☐ completed his degree
- ☐ designed the furniture

Go On 

- 12** Read this statement from the section of the article titled “Studying Movement Through Light.”

**Nevis conducted his own light study, drafting both his college roommate and his girlfriend to help him.**

Which of these BEST defines *drafting* as it is used in this statement?

- ☐ sketching a design
- ☐ choosing for duty
- ☐ ordering for payment
- ☐ drawing up a document

- 13** The following definition is adapted from another source, titled “Principles of Universal Design.”

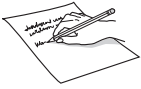
**Equitable Use: Anyone can use the design, no matter what the person’s ability; the design makes no distinction among users of different levels of ability.**

Give TWO different examples from the article that show how Nevis’ couch meets the requirements of “Equitable Use” as described above.

- 1) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- 2) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Go On 

14



Suppose you learned that the Furniture Society was planning to create a “Furniture Designer of the Year” award and has asked the public for nominees to receive the award. You believe that Rich Nevis would be an excellent candidate for the award, and you would like to nominate him.

Write a persuasive essay in which you explain why Rich Nevis deserves the honor of being named “Furniture Designer of the Year” by the Furniture Society. **In your persuasive essay, be sure to explain your position and include at least TWO different specific details from “Rich Nevis’ Forest” to support that position.**

You may use the space below to plan your writing. Using the Editing Checklist on page 29, check your writing for correct paragraphing, grammar, spelling, punctuation, and the use of Standard English. **Remember, your persuasive essay should be well organized and have an introduction, a body, and a conclusion.**

**NOTE:** Only your writing on the lined pages in this book will be scored.

### Pre-Writing/Planning

Go On

## Test 2

## Persuasive Essay

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**Go On** 

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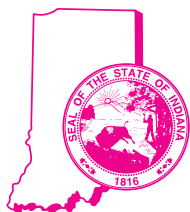
## Editing Checklist

- 1 Check your capitalization and punctuation.
- 2 Spell all words correctly.
- 3 Check for sentence fragments or run-on sentences.
- 4 Keep verb tense consistent.
- 5 Make sure subject and verb agree.
- 6 Use words according to the rules of Standard English.
- 7 Remember to paragraph correctly.

**STOP! STOP! STOP! STOP! STOP!**



# **Graduation Qualifying Exam Applied Skills Assessment English/Language Arts Grade 10**



Indiana Department of Education